

MUSIC - UNIVERSITY OF TORONTO



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MAX REGER

SECHS PRÄLUDIEN UND FUGEN

FÜR KLAVIER ZU ZWEI HÄNDEN

OP. 99, HEFT I


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MUSIC

UNIVERSITY OF TORONTO



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Sechs Präludien und Fugen

für Klavier zu zwei Händen

komponiert von

Max Reger

Opus 99 HEFT I (Nr. 1—3)

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Herrn Willy Obermeyer zugewidmet.



1. Präludium.

(E moll.)

Andante. (♩ = 84.)

MAX REGER, Op. 99. Heft I.

The musical score is written for piano in E minor (one flat) and 4/8 time. It begins with a tempo marking of 'Andante' and a metronome indication of 84 quarter notes per minute. The score is divided into two systems of eight measures each. The first system includes dynamic markings of *espress.*, *pp*, *pp*, and *mp*. The second system includes *sempre espress.*, *p*, and *f*. The third system includes *rit.*, *a tempo*, and *pp*. The score concludes with a final cadence in the right hand.

Sechs kleine Präludien und Fugen. Heft I.

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rit. - - - a tempo

First system of musical notation. The treble and bass staves are connected by a brace. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. A *pp* (pianissimo) dynamic is marked in the bass staff. The system concludes with a *pp e sempre poco* marking.

sempre espress.

Second system of musical notation. The treble and bass staves are connected by a brace. The key signature has one sharp (F#). The music begins with a *a poco cre* (a poco crescento) marking. The system concludes with a *scen* (scene change) marking.

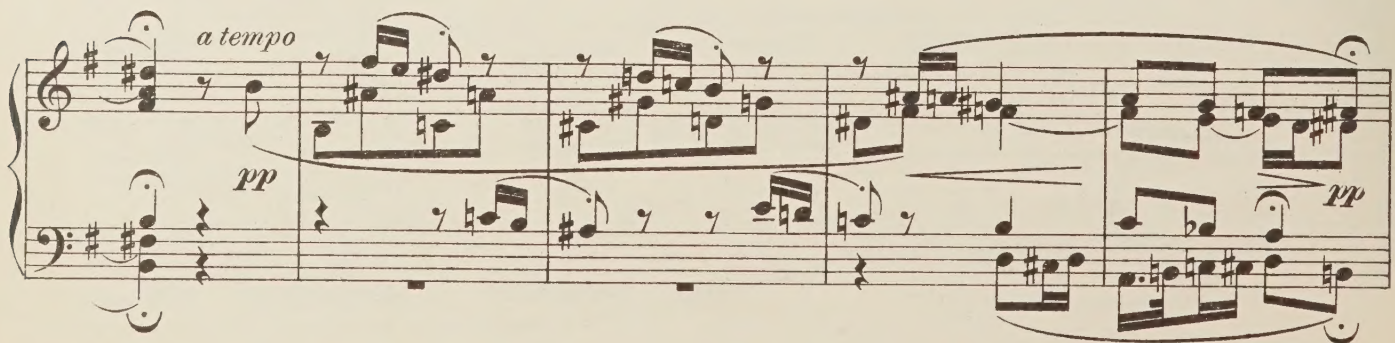
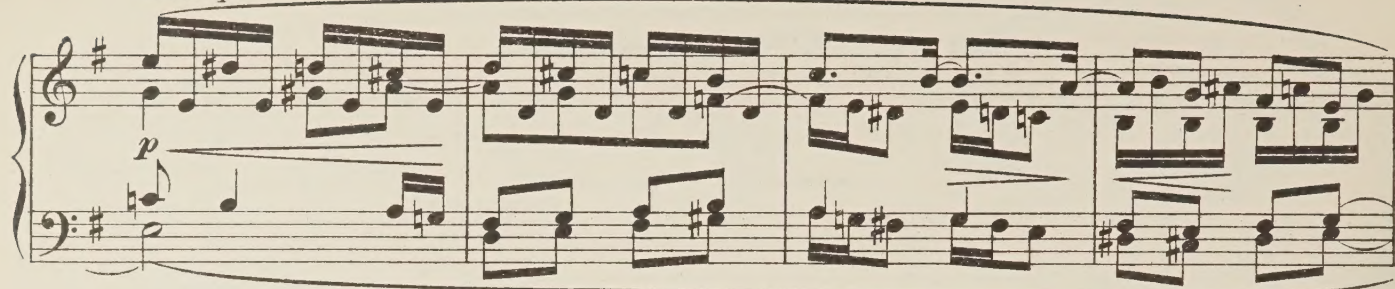
rit. - - - a tempo

Third system of musical notation. The treble and bass staves are connected by a brace. The key signature has one sharp (F#). The music begins with a *do f* (do forte) marking. The system concludes with a *p mf* (piano mezzo-forte) marking and an *espress.* (espressivo) marking.

Fourth system of musical notation. The treble and bass staves are connected by a brace. The key signature has one sharp (F#). The music begins with a *f* (forte) marking.

rit. - - -

Fifth system of musical notation. The treble and bass staves are connected by a brace. The key signature has one sharp (F#). The music begins with a *f* (forte) marking.

a tempo

Fuge.

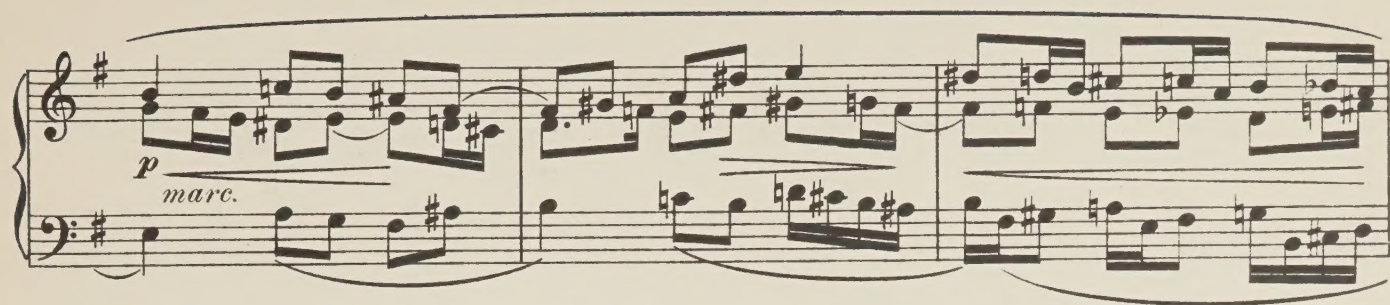
Quasi Adagio. (♩ = 52.)

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo hairpin. Bass staff has a single note. Dynamics: *p sempre espress.* in the treble, *p marc.* in the bass.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo hairpin. Bass staff has a single note. Dynamics: *p* in the treble, *p marc. ed esp.* in the bass.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo hairpin. Bass staff has a single note. Dynamics: *molto* in the treble, *p* in the bass.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a crescendo hairpin. Bass staff has a single note. Dynamics: *p marc.* in the treble, *trm* in the bass.



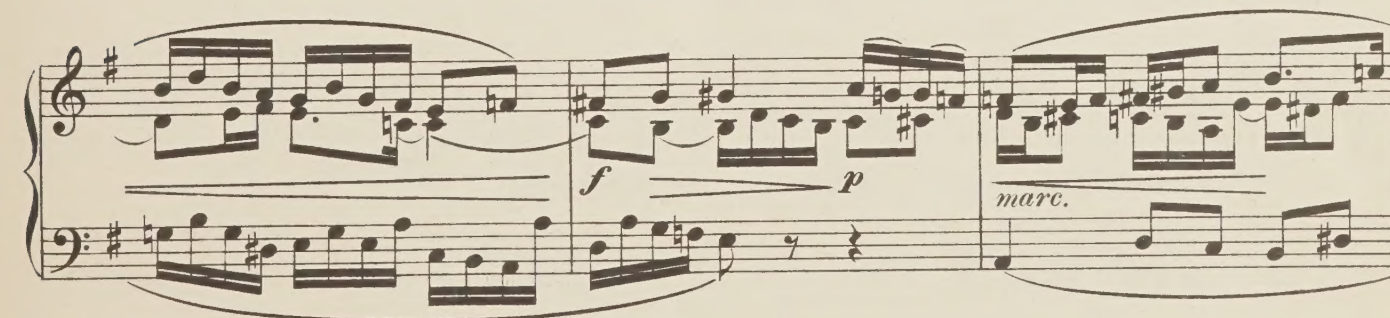
First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking and a *marc.* marking. The music consists of eighth and sixteenth notes with various accidentals.



Second system of musical notation. Treble and bass staves. Treble staff has a *marc.* marking. Bass staff has a *f* dynamic marking. The system concludes with a *mf marc.* marking.



Third system of musical notation. Treble and bass staves. The system concludes with a *p* dynamic marking.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *p* dynamic marking. The system concludes with a *marc.* marking.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *marc.* marking. Bass staff has a *p* dynamic marking. The system concludes with a *marc.* marking.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. A dynamic marking *f marc.* is present in the middle of the system.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. A dynamic marking *sempre f* is present in the middle of the system.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. A dynamic marking *p* is present in the middle of the system.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. A dynamic marking *mf* is present in the middle of the system.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. A dynamic marking *f* is present in the middle of the system.

First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature. The melody features a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The tempo marking *marc.* is placed above the treble staff. The lyrics *in fe cre - - - scen - - - do* are written below the bass staff.

Second system of musical notation. The treble staff continues the melodic line with various rests and note values. The bass staff maintains the accompaniment. The tempo marking *f marc.* is placed below the bass staff.

Third system of musical notation. The treble staff shows a continuation of the melodic development. The bass staff includes the lyrics *pe cre - - - scen - - - do*. The tempo marking *f marc.* is placed below the bass staff.

Fourth system of musical notation. The treble staff features a melodic phrase. The bass staff includes the lyrics *rit. - - - a tempo espress.*. The tempo marking *ff* is placed below the bass staff, and *p* is placed below the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes the lyrics *rit. - - -*. The tempo marking *f* is placed below the bass staff, and *pp* is placed below the treble staff.

2. Präludium.

(D dur.)

Vivace con grazia. (♩ = 160 - 168.)

sempre assai leggero
pp *poco* *pp* *poco*

pp *poco*

pp *cre -*

poco rit. *f* *scen - do*

a tempo *pp* *poco* *pp* *pp*

f *p*

sf *mf* *e cre -* *scen -* *rit.*

Meno mosso. (♩ = 76.) *do* *ff* *espress.* *p*

p *pp* *rit.* *Tempo primo. (♩ = 160 - 168.)*

pp *cre -*

The musical score consists of six systems, each with a piano accompaniment and a vocal line. The key signature is two sharps (F# and C#). The piano part features intricate arpeggiated patterns in the right hand and more rhythmic accompaniment in the left hand. The vocal line includes lyrics in Italian.

System 1: The vocal line begins with the lyrics "scen - - - - do". The piano part has a dynamic marking of *sf p* (sforzando piano) in the right hand.

System 2: The piano part has a dynamic marking of *pp* (pianissimo) in both hands.

System 3: The piano part has a dynamic marking of *pp* in both hands. The vocal line has the lyrics "pp poco a poco cre - - -".

System 4: The vocal line has the lyrics "- scen - - - - do". The piano part has a dynamic marking of *f* (forte) in the right hand.

System 5: The piano part has a dynamic marking of *pp* in both hands. The vocal line has the lyrics "sempre assai leggiero".

System 6: The piano part has a dynamic marking of *pp* in both hands. The vocal line has the lyrics "poco".

First system of a piano piece. The right hand features a continuous sixteenth-note melody. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *poco* and *pp*. The word *cre-* is written above the right hand.

Second system of the piano piece. The right hand continues the sixteenth-note melody. The left hand accompaniment includes some chords with flats. Dynamics include *pp*. The word *-do* is written above the right hand.

Third system of the piano piece. The right hand has a more complex sixteenth-note pattern. The left hand accompaniment is more active. Dynamics include *poco rit.*, *f*, and *pp*. The word *a tempo* is written above the right hand.

Fourth system of the piano piece. The right hand continues with a sixteenth-note melody. The left hand accompaniment features chords and moving lines. Dynamics include *pp* and *rit.*

Fifth system of the piano piece, marked *Adagio. (♩ = 76.)*. The right hand has a slower, more spacious melody. The left hand accompaniment includes chords and moving lines. Dynamics include *ff*, *pp*, *f*, and *ff*.

Sixth system of the piano piece. The right hand continues with a slower melody. The left hand accompaniment includes chords and moving lines. Dynamics include *sempre rit.*, *p*, *ff*, and *ppp*.

Fuge.

Allegro con grazia. (♩ = 112 - 126.)

First system of the Fuge score, measures 1-5. The music is in G major and 6/8 time. The right hand plays a melodic line starting with a half note G, followed by eighth notes. The left hand has rests in measures 1 and 2, then enters in measure 3 with a half note G and eighth notes. Dynamics: *f* in measure 1, *p* in measure 3.

Second system of the Fuge score, measures 6-10. The right hand continues the melodic line. The left hand has a half note G in measure 6, then eighth notes. Dynamics: *f marc.* in measure 6, *p* in measure 8.

Third system of the Fuge score, measures 11-15. The right hand continues the melodic line. The left hand has a half note G in measure 11, then eighth notes. Dynamics: *f* in measure 13, *p e poco* in measure 15.

Fourth system of the Fuge score, measures 16-20. The right hand continues the melodic line. The left hand has a half note G in measure 16, then eighth notes. Dynamics: *marc.* in measure 16, *f* in measure 18, *p* in measure 20.

Fifth system of the Fuge score, measures 21-25. The right hand continues the melodic line. The left hand has a half note G in measure 21, then eighth notes. Dynamics: *f marc. sempre p* in measure 21, *f* in measure 23, *marc.* in measure 25.

mare.

p cre - - - - - scen - - - - - do *f*

p *f* *p*

mare.

f *p* (*sempre p*)

f marc.

mare.

p cre - - - - - scen - - - - - do *f* *sempre f marc.*

p cre - - - - - scen - - - - -

First system of musical notation. The treble staff begins with a melodic line marked *marc.* and *f marc.* The bass staff has a lower line marked *do f marc.* and *f marc.* Dynamics include *p* and *f marc.*

Second system of musical notation. The treble staff continues the melodic line with *marc.* and *f marc.* markings. The bass staff has a lower line marked *marc.* and *f marc.* Dynamics include *p* and *f marc.*

Third system of musical notation. The treble staff continues the melodic line. The bass staff has a lower line. Dynamics include *p*.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a lower line. Dynamics include *p* and *f marc.* The lyrics "cre - - - scen - - - do" are written below the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a lower line. Dynamics include *sempre f*, *ff*, and *pp*. The marking *(non rit.)* is above the treble staff. The marking *f marc.* is below the bass staff.

3. Präludium.

(A moll.)

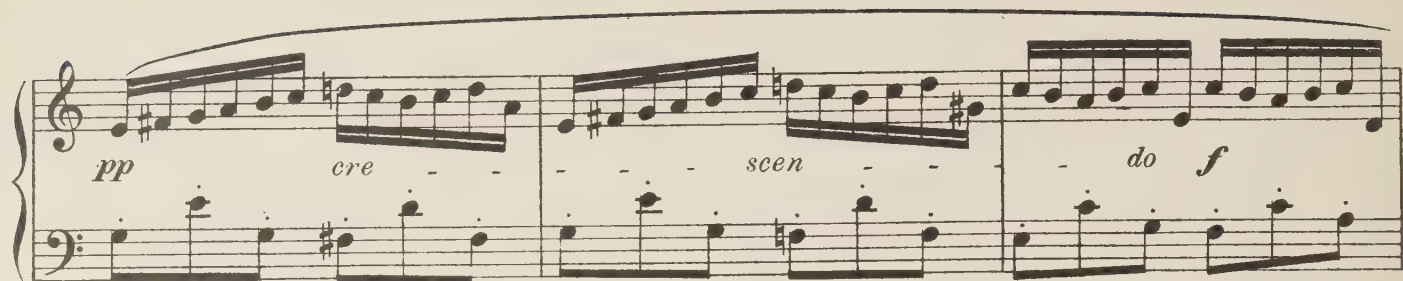
Allegro. (♩ = 96-108)

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a supporting bass line with some chords. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A *poco* (poco) marking is present.

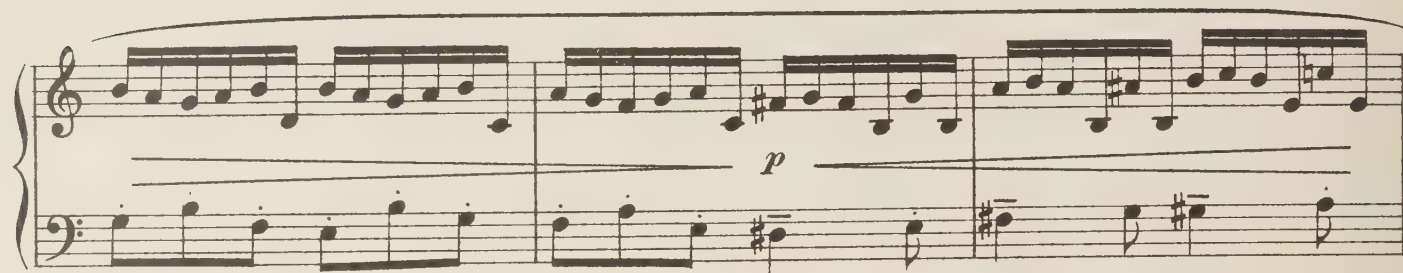
Second system of musical notation. The right hand continues the eighth-note melody. The left hand has some rests. Dynamics include *a* (accanto), *poco* (poco), *cre* (crescendo), and *scen* (scenico).

Third system of musical notation. The right hand has some rests. The left hand plays a bass line. Dynamics include *do* (do), *f* (forte), *pp* (pianissimo), and *cre* (crescendo).

Fourth system of musical notation. The right hand has some rests. The left hand plays a bass line. Dynamics include *scen* (scenico), *do* (do), and *f* (forte).



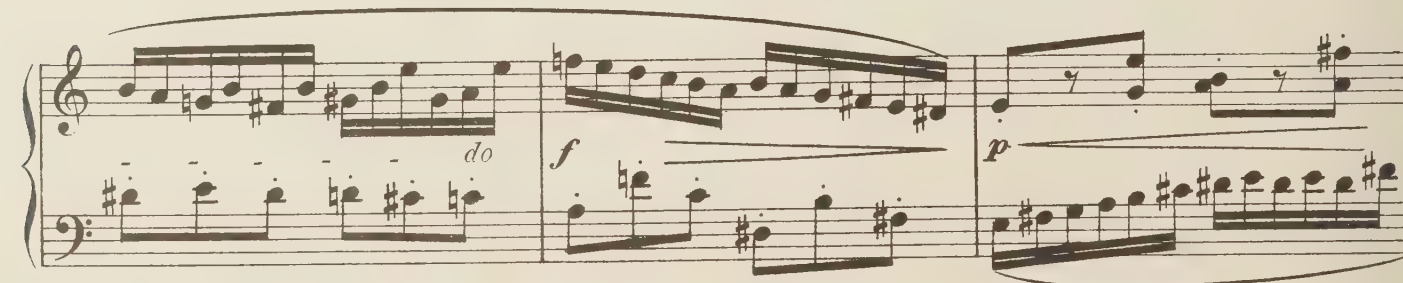
First system of musical notation. The treble staff contains a melodic line with slurs and dynamic markings *pp*, *cre*, *scen*, and *do f*. The bass staff contains a supporting line with slurs.



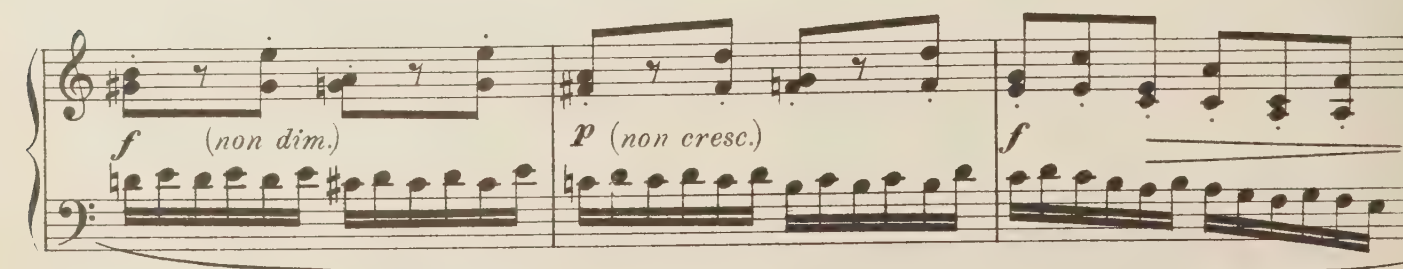
Second system of musical notation. The treble staff contains a melodic line with slurs. The bass staff contains a supporting line with slurs and a dynamic marking *p*.



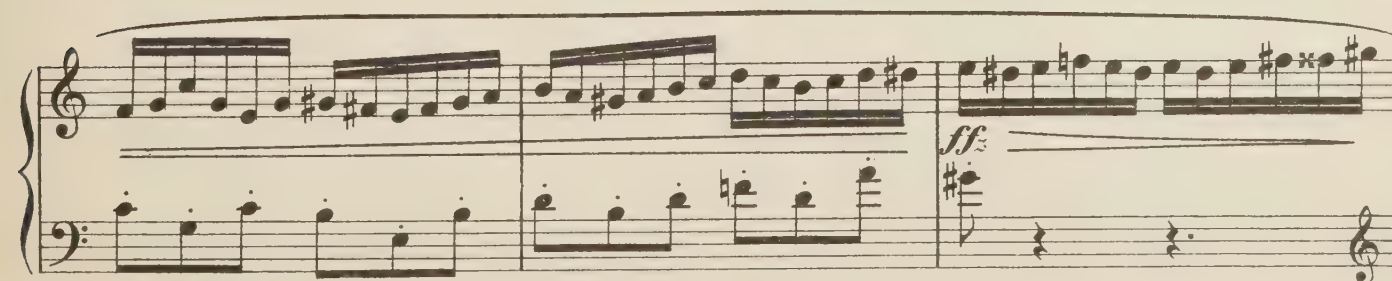
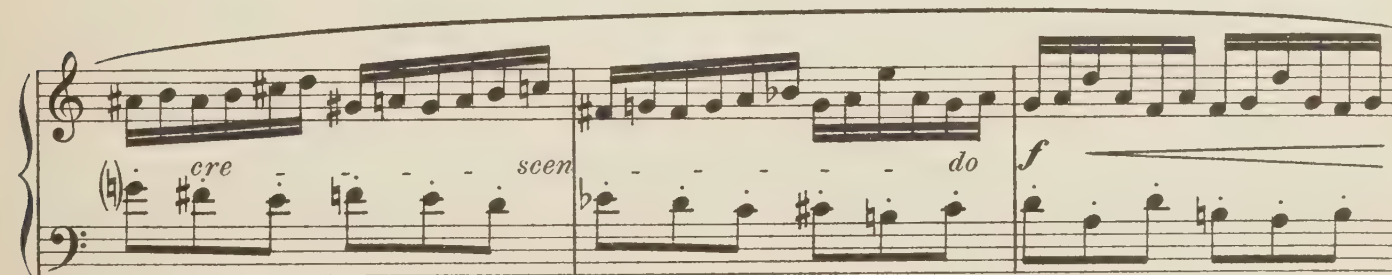
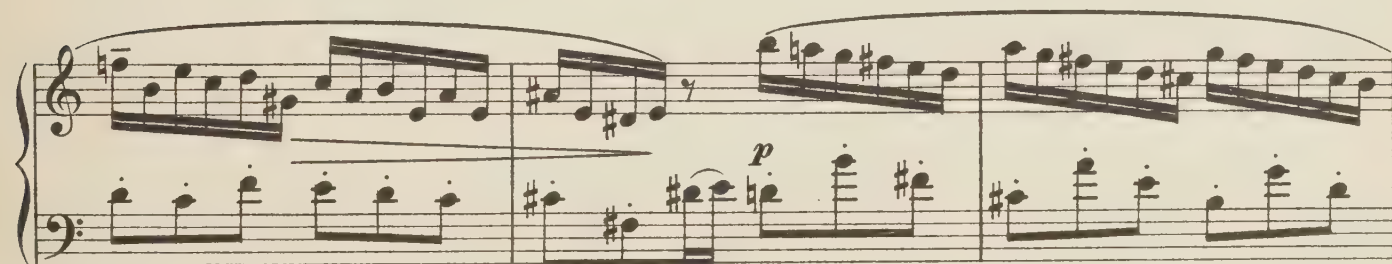
Third system of musical notation. The treble staff contains a melodic line with slurs and dynamic markings *f*, *p*, *cre*, and *scen*. The bass staff contains a supporting line with slurs and a dynamic marking *p*.



Fourth system of musical notation. The treble staff contains a melodic line with slurs and dynamic markings *do*, *f*, and *p*. The bass staff contains a supporting line with slurs and a dynamic marking *p*.



Fifth system of musical notation. The treble staff contains a melodic line with slurs and dynamic markings *f*, *(non dim.)*, *p (non cresc.)*, and *f*. The bass staff contains a supporting line with slurs and a dynamic marking *f*.



The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a single key signature (one sharp, F#) and a 2/4 time signature. The dynamics and articulations are as follows:

- System 1:** *pp* (non cresc.) *f* *pp*
- System 2:** *cre* *scen*
- System 3:** *do* *f*
- System 4:** *ff* *ff* *p*
- System 5:** *pp* *pp al Fine*

The notation includes various musical symbols such as notes, rests, and dynamic markings, all connected by slurs and beams. The piece concludes with a double bar line and a repeat sign.

Fuge.

Andante. (♩ = 98)

p espress.

espress.

p

espress.

cre

scen

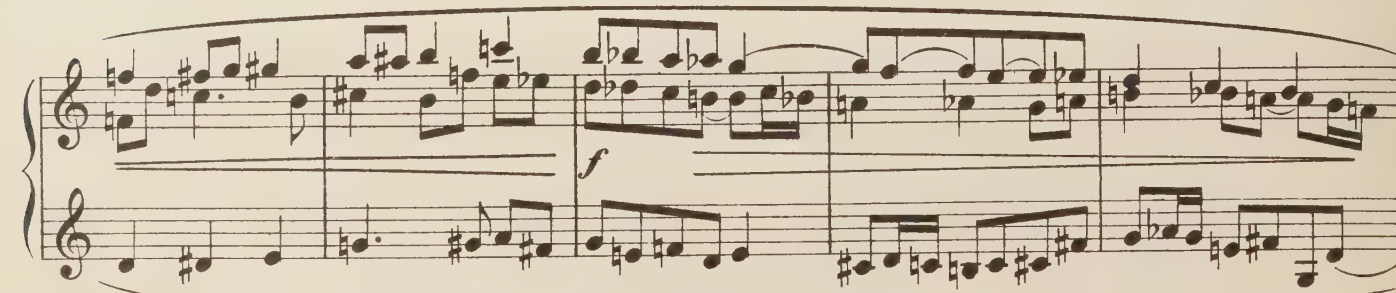
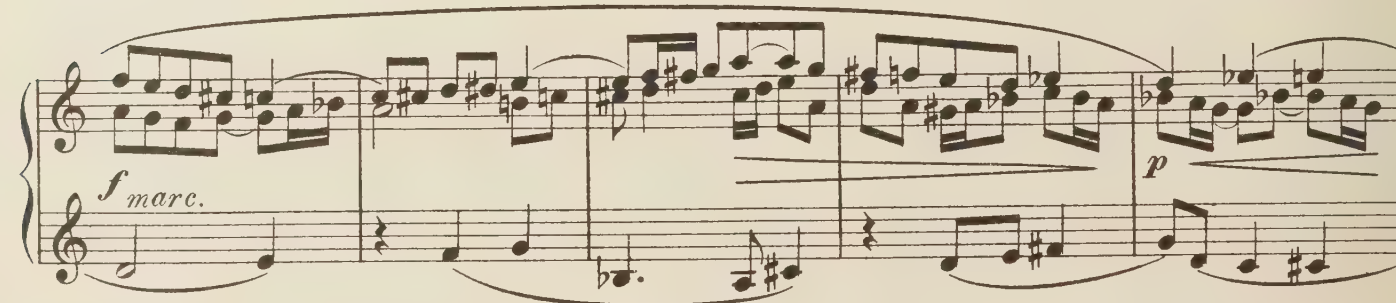
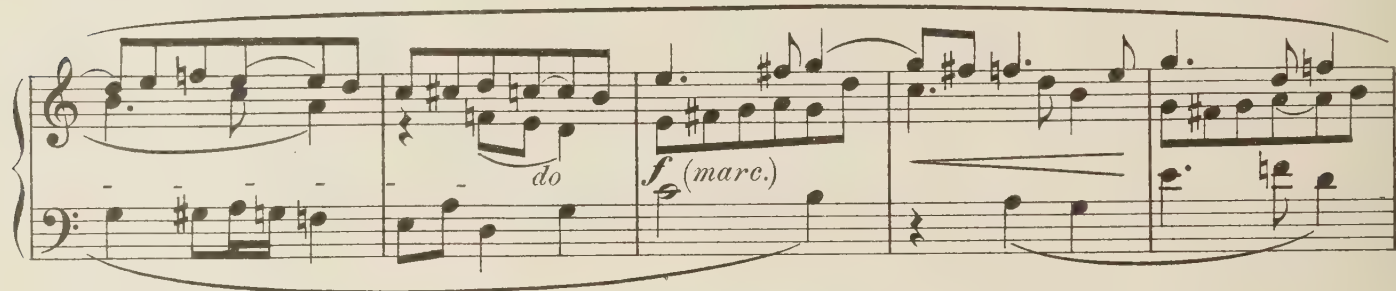
do

f (sempre espress.)

marc.

p

marc.



This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece features a variety of dynamics and markings:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties. The left hand provides a harmonic accompaniment. The system ends with a forte (*f*) dynamic and a marking *marc.* (marcato).
- System 2:** Continues the melodic and harmonic development. It includes a marking *sempre f* (sempre forte) and another *marc.* marking.
- System 3:** Features a piano (*p*) dynamic marking at the beginning of the system.
- System 4:** Includes a marking *marc.* at the beginning of the system.
- System 5:** Features a marking *marc.* at the beginning of the system.
- System 6:** The final system on the page. It begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, then a piano (*p*) dynamic, and ends with a pianissimo (*pp*) dynamic. It also includes a *rit.* (ritardando) marking.

Nr.

Klavier zu 2 Händen.

- 5/6 Bach, J. S., Wohltemperiertes Klavier (Czerny) I—II.
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 130 — Studien, op. 32.
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 787 — do. II C-moll „
 427 — do. V B-dur „
 428 — do. VI A-dur „
 843 — do. IX C-moll (Ferd. Löwe).
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 343 — Polonaises.
 344 — Nocturnes.
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 346 — Scherzos und F-moll-Fantasie.
 347 — Etuden.
 348 — Präludien und Rondos.
 349 — Sonaten.
 350 — 9 diverse Stücke (op. 12. Variations brillantes, op. 19. Boléro, op. 43. Tarentelle, op. 46. Allegro d. Concert, op. 57. Berceuse, op. 60. Barcarolle, op. 72. Nr. 2. Marche funèbre, op. 72. Nr. 3. 3. Ecossaises, op. posth. Variations sur un air allemand).
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 352 — Concertstücke.
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 231 Clementi-Taussig, Gradus ad Parnassum (W. Rauch).
 172/20 Cramer, Etuden (Karl Kindsvorth), I—IV.
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 195 — Erster Anfang (100 leichte Übungen) (W. Rauch).
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 858 — do. III, 2.
 61 Field, Nocturnes (Alphonse Duvernoy).
 852 Fischhof, Robert, Balletmusik aus Schubert's „Rosamunde“, für den Concertvortrag eingerichtet.
 694 Haberler, op. 53, Etudes Poésies (Richard Epstein).
 773/75 Händel, Klavierwerke (Neue kritische Ausgabe von Wilhelm Dorr) I—III.

Nr.

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 91 Hummel, Sonaten und Stücke (Ch. de Beriot), I, op. 11, 13, 18, 20, 55.
 92 — do. II, op. 19, 81, 106, 109.
 93 — do. III, op. 49, 57, 67, 107, 120.
 94 — Klavier-Concerte, op. 85, A-moll, op. 89, H-moll.
 760 — Etuden, op. 125 (Hans Trnček).
 444 Kalkbrenner, Etuden (Josef Erney).
 339 Klassische Stücke (W. Rauch).
 674 Kleinmichel, Klavierschule für den Anfangsunterricht.
 430 Köhler, Theoretisch-praktische Klavierschule, op. 238, nebst einem Anhang von 110 ausgewählten und nach fortschreitender Schwierigkeit geordneten leichtesten klassischen Compositionen, Volksliedern und Opern-melodien, herausgegeben und revidirt von Wilhelm Rauch.
 431a/b — 100 Melodische Übungsstücke, op. 235, I—II.
 95 Kuhlau, Sonatinen I, op. 20, Nr. 1—3, op. 55, Nr. 1—6, op. 59, Nr. 1—3 (Th. Thern).
 96 — do. II, op. 60, Nr. 1—3, op. 88, Nr. 1—4 (Thern).
 161 Lemoine, Etudes enfantines, op. 37. (W. Rauch).
 610 Liszt, „Bilder aus Ungarn“, leicht spielbare Melodien. (Inhalt: 5 ungarische Volkslieder; „Trauermusik zum Tode Mosonyi's“, „Pusztá-Wehmuth“ [Musik über das Gedicht „Die Werbung“ von Lenau]; „Dem Andenken Petöfi's“).
 611 — Ungarische Rhapsodien Nr. 16 und 17.
 612 — do. Nr. 18 und 19.
 615 — Zwei Csárdás.
 339 Mandyczewski, op. 5, 30 Variationen über ein Thema von Händel.
 338 — op. 6, 10 Variationen über ein Thema von Händel.
 867 Mayer Charles, Etuden, op. 61 (für den Unterricht neu bearbeitet von Hans Trnček).
 789 — 12 Studien, op. 119 (Ernst Ludwig).
 845 — „Jugendblüthen“, op. 121 (Ernst Ludwig).
 291/94 — Neue Schule der Geläufigkeit, op. 168 (Ernst Ludwig) I—IV.
 553/56 — do. Bd. V—VIII.
 745 Meisterstücke, Alte, für Klavier, Bd. I (Couperin, Rameau, W. Fr. Bach, Krieger, Joh. Chr. Bach), herausgegeben von Julius Epstein.
 128 Mendelssohn, Klavier-Compositionen (Rob. Fischhof), I. Lieder ohne Worte.
 619 — Dieselben, Pracht Ausgabe.
 620 — do. Ausgabe für England.
 138 — do. II, op. 5. Capriccio; op. 7. Charakterstücke; op. 14. Rondo; op. 16. Fantasien; op. 33. Capriccio; op. 72. Kinderstücke; Andante cantabile e Presto agitato.
 139 — do. III, op. 28. Fantasie; op. 35. Préludes; op. 54. Variations sérieuses; op. 82 und 83. Variationen; op. 104. Etuden und Scherzi.
 568 — do. III Ausgabe für England (Inhalt: op. 5, 15, 28, 54, 82, 83, Etuden und Scherzo).
 159 — do. IV, Concerte, op. 22. Capriccio; op. 29. Rondo; op. 43. Serenade.
 160 — do. V, (Supplement) op. 6, 105, 106. Sonaten; op. 15. Fantasie über ein irisches Lied; op. 101. 3 Präludien; op. 117. Albumblatt; op. 118. Capriccio; op. 119. Perpetuum mobile; Präludium und Fuge; Barcarole; 2 Klavierstücke.
 807 — Symphonien, op. 56, 90 (Ignaz Brüll).
 710 — Sämtliche Lieder und Gesänge mit unterlegtem Text (Rob. Fischhof).
 442 — Ouverturen (G. Bläser u. G. Kremser).
 569 — do. Ausgabe für England.
 296 — Album. Original-Compositionen und Arrangements (I. P. Gotthard).
 106/07 Moscheles, op. 70, 24 Char. Tonst. (W. u. L. Thern) I—II.
 108 — op. 95. Charakteristische Studien.
 11 Mozart, Sämtliche Sonaten (Ig. Brüll), Volksausgabe.
 12 — do. Pracht Ausgabe.
 238/39 — Sämtliche Stücke (Rondos, Fantasie etc.) (Ignaz Brüll) I—II.
 271 — Sämtliche Variationen (Ignaz Brüll).
 300 — Concerte (Ignaz Brüll).
 830 — Symphonien (Friedr. Spigl).
 616 — 12 Walzer für die Jugend mit einer Coda (Hermann Schröder).
 172 — Sämtliche Ouverturen (Brandts Buys).
 428 — Album (Gotthard).
 895 Oesten, Th., Kinderträume, op. 65 (1. „Der Leiermann spielt.“ 2. „Der Schmetterling.“ 3. „Die Wachtel.“ 4. „Der Hirtenscheue.“ 5. „Der Seiltänzer.“ 6. „Die Schlittenfahrt.“) neu herausgegeben von Eduard Kremser.
 770 Pachet, Jos. Ad., op. 75, I. Erste Fingerübungen, einfache Tonleit. u. gebrochene Akkorde (J. Jiranek).
 771 — op. 75, II. Schule der Virtuosität (Josef Jiranek).
 372 Reinhold, Hugo, Klavierstücke, op. 52.
 373 — do. op. 53. „Auf der Wanderschaft.“
 563 Rubinstein, op. 8. Voix Intérieures (Volkslied, Révérite Impromptu) (Paul de Conne).
 450 Scarlatti, Dom., Klavierwerke. (Gesammelt und neu herausgegeben von (Heinr. Barth) I (Nr. 1—19).
 451 — do. II (Nr. 20—37).
 452 — do. III (Nr. 38—55).
 453 — do. IV (Nr. 56—70).
 812 Schenker, Heinrich, „Ein Beitrag zur Ornamentik“ als Einführung in die Klavierwerke Phil. Em. Bach's, enthaltend auch die Ornamentik Haydn's, Mozart's und Beethoven's.
 278 Schmitt, Alois, „Exercices préparatoires“ aus op. 16 (Richard Epstein).
 314 Schmitt, Jakob, Musikalisches Schatzkästlein (Richard Epstein).
 485 — Sonatinen op. 218/9 (Richard Epstein).

Nr.

- 257 Schubert, Klavier-Compositionen (August Sturm).
 I Sämtliche Sonaten.
 258 — do. II op. 15, Fantaisie, op. 78, Sonate, op. 90, 4 Impromptus, op. 91, Moments musicaux, op. 142, 4 Impromptus.
 259 — do. III (Supplement) adagio u. Scherzi, Ländler etc.
 33 — do. IV Tänze.
 547 — Märche (Max Josef Beer).
 162 — „Schöne Müllerin“, (Mit beigef. Text.) (I. P. Gotthard).
 163 — „Winterreise“, (Mit beigef. Text.)
 164 — „Schwanengesang“, (Mit beigef. Text.)
 165 — Ausgewählte Lieder. (Mit beigef. Text.)
 454 — Ouverturen (Brandts Buys).
 489 — Album (Gotthard).
 852 Schubert-Fischhof, Balletmusik aus „Rosamunde“, für den Concertvortrag eingerichtet von Robert Fischhof.
 436 Schumann (Neue kritische Ausgabe mit Pedal-, Vortragszeichen und Fingersätzen versehen von Ed. Schütt) op. 1, 2. Abegg-Variationen und Papillons.
 585 — op. 3, Studien nach Capricen von Paganini.
 528 — op. 4, Intermezzi.
 555 — op. 5, Impromptus.
 532 — op. 6, Die Davidsbündler.
 556 — op. 7, Toccata.
 627 — op. 8, Allegro.
 360 — op. 9, Carnaval.
 628 — op. 10, 6 Etudes de Concert d'après Paganini.
 557 — op. 11, Sonate in Fis-moll.
 519 — op. 12, Fantasiestücke.
 558 — op. 13, Etudes Symphoniques.
 629 — op. 14, Concert sans Orchestre.
 362 — op. 15, Kinderszenen.
 481 — op. 16, Kreisleriana.
 482 — op. 17, Fantasie.
 437 — op. 18, 19, Arabeske und Blumenstück.
 529 — op. 20, Humoreske.
 483 — op. 21, Novelletten.
 484 — op. 22, Sonate in G-moll.
 530 — op. 23, 111. Nachtstücke, Fantasiestücke.
 428 — op. 26, Faschingschwank.
 531 — op. 28, Romanzen.
 559 — op. 32, 72, Klavierstücke. Fugen.
 630 — op. 54, Concert in A-moll.
 527 — op. 56, 58, Pedalfüßel-Skizzen und Studien (für Piano-Solo arrangirt von Th. Mader).
 361 — op. 68, Jugendalbum.
 500 — op. 76, Märche.
 334 — op. 82, Waldscenen.
 631 — op. 9, 134. Concertstück und Concert-Allegro.
 561 — op. 99, Bunte Blätter.
 632 — op. 118, 3 Klavier-Sonaten für die Jugend.
 562 — op. 124, Albumblätter.
 586 — op. 126, 133, 7 Fughetten und Gesänge der Frühe.
 587 — op. posth. Scherzo, Presto, Canon.
 870 — Symphonien, op. 38, 61, 97, 120 (J. V. von Wöss).
 298 — Album (I. P. Gotthard).
 406 Schytte, Ludwig, op. 69, „Aus froher Kinderzeit“, 12 Klavierstücke für die Jugend.
 337 Sonaten-Album (W. Rauch), I. Folge des Sonatinen-Album.
 338 — do. II Vorstufe zu Klassische Stücke.
 335 Sonatinen-Album (W. Rauch) I.
 336 — do. II Vorstufe zu Sonaten-Album.
 800 Streletzki, Anton, 10 Lieder ohne Worte.
 801 — 16 kleine Klavierstücke.
 231 Tausig-Clementi, Gradus ad Parnassum (Rauch).
 299 Thalberg, Etuden, op. 26 (Hugo Reinhold).
 726 Tschalkowsky, Album (Paul de Conne).
 449 Volkman, op. 19, 2 Klavierstücke (Cavatine, Barcarole) (Paul de Conne).
 331 Weber, Klavier-Composit. (Dr. Fritz Vollbach) I Sonaten.
 332 — do. II Aufford. z. Tanz. Polonaise, Rondo etc.
 333 — do. III Concerte und Variationen.
 272 — Ouverturen (Bläser).
 297 — Album (Orig.-Compos. u. Arrangements) (Gotthard).

Klavier-Auszüge zu 2 Händen.

Neu, nach den Partituren revidirt Ausgabe von Jan Brandts Buys, Max Josef Beer, Dr. Wilhelm Kienzl, Jan Malat, Emil Selig, Oscar Straus, Gustav Volk, Alexander v. Zemlinsky.
 +673 Beethoven, Egmont.
 +34 — Fidelio.
 +594 Bellini, Norma. (Nach der von Dr. Hans Richter für die Wiener Hofoper eingerichteten Partitur neu arrangirt.)
 +194 Bolleiden, Weisse Dame.
 +699 Bonizetti, Lucia.
 +728 Goldmark, „Das Heimchen am Herd“.
 +576 Haydn, Schöpfung.
 +609 — Jahreszeiten.
 +806 Kreutzer, „Das Nachtlager in Granada“.
 +757 Lortzing, „Czaar und Zimmermann“.
 +768 — „Der Waffenschmied von Worms“.
 +543 Mendelssohn, op. 61. Ein Sommernachtsstraum (Vollständige Ausgabe mit allen Melodramen).
 +16 Mozart, Don Juan.
 +89 — Hochzeit des Figaro.
 +105 — Zauberflöte.
 +170 Nicolai, Lustige Weiber von Windsor.
 +72 Rossini, Barber von Sevilla.
 +833 Schumann, „Das Paradies und die Peri“, op. 50.
 +834 — „Der Rose Pilgerfahrt“, op. 113.
 +862 — „Manfred“, op. 115.
 +412 Smetana, Dalbor.
 +408 — Das Geheimnis (Tajemství).
 +140 — Der Kuss (Hubička).
 +413 — Libussa (Libuše).
 +31 Weber, Freischütz.
 Die mit + bezeichneten Werke sind mit beigefügtem Texte und scenischen Bemerkungen versehen.

